Ranciere Outline

I. Community of sense - practices, visibility, patterns of intelligibility

a. art - aesthetics, sensual

b. politics - dissensual

II. Modernism

a. autonomous

b. no political relevance

c. own ideal community

III. Modern project collapsed late 20th cent

a. post-modern narrative - tech and communication made it impossible to keep separate the uniqueness of art via its rapid reproduction it becomes commodity, or low art

IV. Museum Without Walls (Malraux) photographic reproductions

a. error - photography became high art

c. contradictions to Malraux

1. museum equals homogeneity, uniqueness

2. photography means heterogeneity, trivial reproduction, shatters homogeneity

3. how do we know the above is true?

4. Rauchenberg Combine paintings were absorbed into museum

5. museum now equals homogeneity and heterogeneity at once

V. Two politics of aesthetics / two communities of sense

a. art is equated with revolution, collapse of hierarchies, system constraints, loss of division between high and low art, erasure of division between art and non-art worlds, there is a

community of sense, communalism of self-suppression, where public and private are same

b. disconnects the equality of aesthetics from infinite field of equivalent art and life, thus art is separate, a power of intellect (active high class) over sensation (passive lower)  
VI. What does it mean to do critical art? There are two aesthetical forms of equality, where critical art is a third way between the two.

a. from zones of indistinction between art and life - it must borrow political intelligibility

b. from separateness of artworks - it must borrow sensory foreignness (strangeness)

c. third way - plays on boundary/absence of boundary between art and non-art

- e.g. Rauschenberg’s combine paintings used everyday things (preserving heterogeneity), but it did not work because it did not really collapse high and low art

VII. Examples

a. Rosler's *Bringing the War Home* vs. Wang Du's  *Les Temps du Monde* - strangeness had vanished

b. Boltanski's *Les Abonnes du Telephone* vs. Chris Burden's *The Other Vietnam Memorial*

c. Vanessa Beecroft, Rineke Dijkstra, Gregory Crewdson, Bill Viola - where the museum defined strangeness, rather than critiquing it

VIII. What happened to the dissensual forms of critical art? What forms do we see now?

a. joke

b. collection

c. invitation

d. mystery

IX. Aesthetics of Politics - shift from dialectics to symbolism

a. replacing matters of conflict with matters of inclusion and exclusion

b. addressing loss of social bond

c. addressing concerns with bare humanity

d. revival of art that makes real objects/real actions instead of recycling images or installations

X. Ethics

a. real does not exists

b. art does politics by inventing fictions that challenge existing distributions of real and fictional

c. new political communities of sense